

DANCY, ANDREW LANCE, D.M.A. David R. Gillingham's Concerto No. 2 for Marimba: A Transcription for Marimba and Chamber Ensemble. (2008)  
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The marimba is an ancient instrument, although a newcomer to the concert stage. Paul Creston wrote his Concertino for Marimba, Op. 21 in 1940. Ruth Stuber Jeanne gave the premiere performance of this first marimba concerto on April 29, 1940 at Carnegie Chamber Music Hall with the Orchestrette Classique, Frederique Petrides, conductor. Creston later arranged his work for wind band, possibly understanding the increased performance venue possibilities. Since that time, composers have written hundreds of concerti for marimba and various ensembles. These concerti include accompaniments such as orchestra, percussion ensemble, piano reduction, wind ensemble/symphonic band, and chamber ensemble.

Concerti for marimba and winds is a growing genre. Over twenty original works exist for marimba and winds dating from 1973 to 2008. A recent addition is Concerto No. 2 for Marimba by David R. Gillingham. Commissioned by a consortium of individuals and universities, the work is scored for solo marimba with full wind ensemble accompaniment.

Professional and amateur marimbists may find difficulty in performing a concerto with the original accompaniment. Such large instrumental forces are not always easily accessible. Arrangements of concerti for smaller chamber ensembles may allow for more performance opportunities in a larger variety of venues. In examining the need for more accessible arrangements, a survey and description of existing works originally conceived for marimba and winds, which includes present versions of each work was incorporated.

The purpose of this document was to provide a transcription of Gillingham's Concerto No. 2 for Marimba arranged for chamber winds. The document includes information concerning the procedures used for the transcription and suggestions for further research.

DAVID R. GILLINGHAM'S CONCERTO NO. 2 FOR MARIMBA:  
A TRANSCRIPTION FOR MARIMBA AND  
CHAMBER ENSEMBLE

by

Andrew Lance Dancy

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Approved by

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Committee Chair

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## APPROVAL PAGE

This dissertation has been approved by the following committee members of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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## CHAPTER I

### INTRODUCTION AND PURPOSE

In his *Book of the Marimba*, marimba enthusiast and builder Frank MacCallum wanted to “bring to the attention of the public the potentialities and glory of the marimba, a musical instrument neglected for many years but now winning meritorious recognition.”<sup>1</sup> He decided that essentially every other musical instrument of importance had spurred scholarly research, and it was now time for definitive research into the marimba. During his research, MacCallum collected these varying viewpoints from musical colleagues:

The marimba has “sticks, struck by sticks.” It has exactly 23 “slabs” of wood. It is suitable only for potpourris and slow, cantabile styles of music. It has two octaves; has three octaves. It is a drum, a kind of harmonica, a set of musical glasses, and a kind of xylophone. It rests on a “wooden base.” Classical music is never played on the marimba—that is for the xylophone. In Central America dried fruits hang under each key for resonance. In due time the “steel marimba” may win acceptance by serious musicians. A marimba concerto is a “freak concerto.”<sup>2</sup>

These negative perspectives may be the reason that keyboard percussion instruments, specifically marimba, are a late addition to the influential genre of percussion literature. Consequently, the marimba is still considered a newcomer to the concert stage.

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<sup>1</sup> Frank K. MacCallum, *The Book of the Marimba* (New York: Carlton Press, 1969), 5.

<sup>2</sup> MacCallum, 53-54.



Paul Creston wrote the *Concertino for Marimba*, Op. 21 in 1940. Ruth Stuber Jeanne gave the premiere performance on April 29, 1940 at Carnegie Chamber Music Hall with the *Orchestrette Classique*, Frederique Petrides, conductor.<sup>3</sup> Creston later arranged his work for wind band, obviously understanding an increased performance possibility. Since Creston's *Concertino*, composers have written hundreds of concerti for marimba and various ensembles. These concerti include accompaniments such as orchestra, percussion ensemble, piano reduction, wind ensemble/symphonic band, and chamber ensemble.

Concerti for marimba and winds is a growing genre. Over twenty original works exist for marimba and winds dating from 1973 to 2008. A recent addition is *Concerto No. 2 for Marimba* by David R. Gillingham. Commissioned by a consortium of individuals and universities, the work is scored for solo marimba with full wind ensemble accompaniment.

Professional and amateur marimbists may find difficulty in performing a concerto with the original accompaniment. Such large instrumental forces are not easily accessible. Arrangements of concerti for smaller chamber ensembles may allow for more performance opportunities in a larger variety of venues. The purpose of this document is to provide a transcription of Gillingham's *Concerto No. 2 for Marimba* arranged for chamber winds. In examining the need for more accessible arrangements, Chapter II is a

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<sup>3</sup> Shirley Hixson, "From Whence Came Paul Creston's *Concertino for Marimba and Orchestra* Opus 21? An Interview with Ruth Stuber Jeanne," *Percussive Notes* 14:1 (Fall 1975), 22.

survey and description of existing works originally conceived for marimba and winds which includes present versions of each work.

## CHAPTER II

### EXTANT LITERATURE FOR SOLO MARIMBA AND WINDS

A survey of extant literature for solo marimba and winds follows. The survey includes composer biographical information, compositional circumstances regarding the work, premiere information, and existing versions of the work. In total, twenty-two known compositions are identified. Information regarding several pieces is limited or unknown. Several pieces are unpublished and/or unavailable. Attempts were made to contact the composer or publisher to find complete information. The omission of David R. Gillingham's Concerto No. 2 is intentional as the work is discussed in detail in Chapter III. The following compositions are listed alphabetically by composer's last name.

#### Keiko Abe: *Prism Rhapsody*

Keiko Abe is a primary figure in the development of the marimba, both in technique and construction. In addition to her own output of over fifty works, Abe commissioned many works for marimba solo or marimba ensemble by prominent contemporary Japanese composers. Some of her most widely recognized include *Dream of the Cherry Blossoms*, *Wind in the Bamboo Grove*, *Variations on Japanese Children's Songs*, *Frogs*, *Memories of the Seashore*, and *Marimba d'amore*. She has received numerous awards and honors including the Japan Fine Arts Festival Award in 1968,

1969, 1971, 1974, 1976 and 1989 and induction into the Percussive Arts Society Hall of Fame in 1993. Abe's recording and performance career spans over twenty compact discs, performances as soloist with orchestras for over 100 concerts, over 300 performances with chamber ensembles, over 50 jazz concerts, and over 800 solo concerts throughout the world.<sup>1</sup> In addition to performing, Abe also served as Artistic Director for the World Festival in Japan, the Percussion Festival of Japan Week in Korea, and served on the judging panel for the International Marimba Competition in Paris.

Abe's *Prism Rhapsody* was first performed on July 26, 1995, in Hamamatsu, Japan, by the composer at the marimba and the Royal Northern College of Music Wind Orchestra conducted by Timothy Reynish.<sup>2</sup> Other versions include piano reduction (1995), orchestra (1997), orchestra (2<sup>nd</sup> edition-2001), wind ensemble (2<sup>nd</sup> edition-2001), marimba duo and orchestra (2001), marimba duo and wind ensemble (2003), marimba duo and piano reduction (2002), and marimba duo and six percussion (2004).<sup>3</sup>

#### Thomas Briggs: Concertino for Marimba and Wind Ensemble

Thomas Briggs is Senior Chief Musician and principal percussionist with the United States Coast Guard Band. He graduated from the University of Massachusetts at Amherst with a Bachelor of Arts degree in jazz studies and music education. Briggs is an award-winning composer and has written and arranged many works for all types of

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<sup>1</sup> "Keiko Abe," <<http://www.keiko-abe.com/englishindex.html>> (accessed 2 June 2008).

<sup>2</sup> Percussive Arts Society, "Siwe Guide to Solo and Ensemble Percussion Literature," <<http://www.pas.org>> (accessed 6 May 2008).

<sup>3</sup> "Keiko Abe," <<http://www.keiko-abe.com/englishindex.html>>

musical ensembles from full symphonic wind ensembles to rock groups and swing bands. He is an accomplished jazz pianist and mallet percussionist, having performed as a marimba soloist with the Coast Guard Band in his own composition, the Concertino for Marimba, premiered in 1989. In the 1990 Percussive Arts Society Composition Contest, Briggs won second prize for his *Reminiscence* for Solo Vibraphone. In January 1990, he won second prize in the annual American Bandmasters Association-Ostwald Band Composition Contest for his work titled *Harkness*. A piano reduction (2006) is available for the Concertino, transcribed by Nathan Daughtrey.

#### Timothy Broege: Concerto for Marimba and Wind Orchestra

Timothy Broege, born November 6, 1947, studied composition at Northwestern University with M. William Karlins, Alan Stout, and Anthony Donato; piano with Frances Larimer; and harpsichord with Dorothy Lane. He graduated in 1969 with a Bachelor of Music with Highest Honors. Broege taught public school music in Chicago, Illinois from 1969 to 1971 and in Manasquan, New Jersey from 1971 to 1980. He is currently the Organist and Director of Music at First Presbyterian Church in Belmar and Organist and Director of Music at Elberon Memorial Church in Elberon, NJ.

Many soloists and ensembles perform the music of Timothy Broege including the Monmouth Symphony Orchestra, the Garden State Philharmonic Orchestra, the Meadows Wind Ensemble, the U.S. Military Academy Band, the New Jersey Chamber Singers, the Atlantic String Quartet, the Cygnus Ensemble, pianist Robert Pollock, guitarist Francis Perry, and recorder virtuoso Jody Miller. He has received numerous grants and

commissions from schools, universities, professional performers and Meet the Composer, an organization formed to aid composers through commissioning, residency, education, and audience interaction programs.

Some of his most respected works include twenty-one Sinfonias for large ensembles, a series of Songs Without Words for chamber ensembles, and a series of Fantasias for solo instruments. Other works include music for voice, guitar, keyboard, and wind band. He appears frequently as a guest composer/conductor and clinician. Awards received include the Edwin Franko Goldman Award from the American School Band Directors Association and the 2003 Award of Excellence from the New Jersey Education Association. He is a past-president of the Composers Guild of New Jersey, Inc., a member of the Organ Historical Society, and an affiliate of Broadcast Music, Inc. (BMI). In addition to his compositional activities, Timothy Broege is an active recitalist on early keyboard instruments and recorder and maintains a teaching studio at his home in Bradley Beach, New Jersey.<sup>4</sup>

Concerto for Marimba and Wind Orchestra (1991) is approximately twenty-five minutes in length and is in three movements: I. Song of the Termite People, II. Passacaglia and Soliloquy, and III. Round Dance. Commissioned by Timothy Salzman, conductor, and the University of Washington Wind Ensemble, the work received its premiere March 19, 1994 in Reno, Nevada by the commissioning ensemble with Robert Meunier, marimba. The instrumentation is for an orchestral wind section with timpani, three percussion, and string bass. The Concerto exists only in the original form.

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<sup>4</sup> “Timothy Broege: Composer and Keyboard Performer,”  
<<http://www.timothybroege.com>> [accessed 28 April 2008].

Timothy Broege: *Songs Without Words*, Set No. 3 for Marimba and 10 Players

Broege's *Songs Without Words* are among his most successful works. Set No. 3 was commissioned by the Tidewater Music Festival of St. Mary's City, Maryland. The work was composed in 1976 and premiered on July 4, 1976 at the festival with Gordon Stout as soloist. Broege scored the piece for solo marimba and an ensemble including flute/piccolo, oboe, clarinet/bass clarinet, alto saxophone, bassoon, horn, trumpet, tuba, piano, and violin. The unusual ensemble is due to the artists in residence at the music festival during the time of composition. *Song Without Words* Set No. 3 is eight minutes long and includes four movements: Prelude, Van Eyck's Laura, Van Eyck's Daphne, and Hymn. Broege sees the work as "more chamber music in style rather than concerto style."<sup>5</sup> The work exists in the original version only.

Yiu-kwong Chung: Concerto No. 1 for Marimba and Wind Ensemble

Yiu-kwong Chung is one of Taiwan's best known and most frequently performed composers. His music, distinguished by its profound Chinese philosophical background and expressive range, has won large and enthusiastic audiences all over the world. He has written for most genres of music including orchestra, wind band, Chinese opera, percussion, and musical theatre. Yiu-kwong Chung was born in Hong Kong in 1956. He received formal percussion training at the Philadelphia College of the Performing Arts and Brooklyn College, City University of New York where he studied percussion with Nicolas d'Amico and Morris Lang. He also studied marimba with Leigh Howard Stevens

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<sup>5</sup> Timothy Broege Email Correspondence, 8 May 2008.

and Keiko Abe. Concerto No. 1 was completed in 2005 and is available only in the original version.<sup>6</sup>

### Niel DePonte: Concertino for Marimba and Wind Ensemble

Niel DePonte is the Principal Percussionist of the Oregon Symphony, a post to which he was appointed in 1977 at the age of 24. His performance history includes appearances with the Oregon, Colorado Springs and Walla Walla (Wash.) symphonies, and he appears regularly as solo percussionist for Chamber Music Northwest. In 2004, a recording of Concerto for Marimba by Tomas Svoboda, with DePonte, soloist, and the Oregon Symphony, was a 2004 Grammy Award nominee in the category of Best Instrumental Soloist Performance with Orchestra. His principal teachers and influences are Fred Hinger, John Beck, Bill Cahn, and Leigh Stevens. DePonte was born in New York City and received his training at the Eastman School of Music where he earned a Master of Music degree and the Performer's Certificate. He also holds a degree in education from the State University of New York College at Fredonia, where he studied percussion with Theodore Frazeur. Concertino for Marimba and Wind Ensemble was composed in 1976, and premiered July 20, 1977 with Niel DePonte, soloist, and the University of Michigan Wind Ensemble.<sup>7</sup> The work is dedicated to Gordon Stout and is structured in three sections without pause. A piano reduction is available.

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<sup>6</sup> “Yiu-kwong Chung,” <<http://www.cykmusic.com>> (accessed 6 June 2008).

<sup>7</sup> Percussive Arts Society, “Siwe Guide to Solo and Ensemble Percussion Literature,” <<http://www.pas.org>> (accessed 6 May 2008).



### Brendan Faegre: Concerto for Marimba and Wind Ensemble

Brendan Faegre, born in 1985 in Portland, Oregon, graduated cum laude from the University of Puget Sound in 2007 with a Bachelor of Arts in Music (emphasis in composition) and a minor in philosophy. He studied composition with Robert Hutchinson and percussion with Amy Putnam. His Concerto for Marimba and Wind Ensemble placed second regionally in the 2007 American Society of Composers, Authors, and Publishers (ASCAP)/Society of Composers Inc. (SCI) Composition Competition. His work *Skydancer* received performance at the 2006 SCI Convention. He has studied composition with Gregory Youtz and participated in master classes with composers such as Dana Wilson, Roberto Andreoni, Aldo Forte, Emily Doolittle, Forrest Pierce, and Vincent McDermott.<sup>8</sup>

Regarding his Concerto for Marimba, Faegre remarks:

The Concerto for Marimba and Wind Ensemble began as an inspiration to research the mythology of my Norwegian ancestors. After dismissing the idea of a completely programmatic work, I decided to compose a concerto with three movements, each inspired by the images of a different Norse myth. The titles of each movement hint at the stories and images drawn upon while that movement was being composed.<sup>9</sup>

The concerto, completed in 2007, is approximately twenty minutes in length and is structured in three movements. The instrumentation is for full wind ensemble. A chamber winds accompaniment is available with the following instrumentation: two flutes (with one doubling piccolo), oboe/English horn, B-flat clarinet, B-flat bass clarinet, bassoon,

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<sup>8</sup> “Brendan Faegre,” <<http://www.brendanfaegre.com>> (accessed 30 May 2008).

<sup>9</sup> Ibid.

tenor saxophone, B-flat trumpet, two F horns, trombone, tuba, piano, and three percussion.

Raymond Helble: *Dragon of Wyckham*

Raymond Helble, born Feb. 3, 1949, began composing at the age of ten and conducting at twelve.<sup>10</sup> His earliest musical influences were Wagner, Beethoven, and Brahms, but he eventually grew to appreciate the music of Mozart, Bach, Stravinsky, and Bartok. Early in his compositional study, Helble had no formal teacher. However, he dissected the music of the masters in order to understand structure and theory.<sup>11</sup> Accepted at Julliard, the Manhattan School of Music, and the Eastman School due to his compositional skill, Helble completed his undergraduate and graduate studies at Eastman. His teachers included Samuel Adler, Warren Benson, and Joseph Schwantner.<sup>12</sup> Helble's compositions for percussion are widely performed and include *Concertare*, *Diabolic Variations*, *Duo Concertante*, *Preludes for Marimba*, and *Grand Fantasy for Marimba*

The Lebanon, Missouri Band Boosters commissioned *Dragon of Wyckham*, Op. 47 in 2005. The commissioners requested a substantial work for wind band. Helble structured the work as a marimba solo with wind band accompaniment and says this of the piece: "Despite the title, there is, alas, no dragon, and no Wyckham, large enough for a map. It is not a tone poem; it is simply a work with a colorful title invented by me after

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<sup>10</sup> "Keyboard Percussion Publications," <<http://www.mostlymarimba.com>> [accessed 12 May 2008].

<sup>11</sup> Michael Bump, "A Conversation with Raymond Helble," *Percussive Notes* 45:5 (2007), 12,.

<sup>12</sup> "Keyboard Percussion Publications," <<http://www.mostlymarimba.com>> [accessed 12 May 2008].

the piece was written.”<sup>13</sup> *Dragon of Wyckham* divides into two distinct sections: Adagio misterioso and Allegro furioso e con brio. The work has no other versions.

#### David J. Long: Concerto for Marimba and Wind Ensemble

David J. Long is Professor of Music and Composer-in-Residence at the University of Mary Washington in Fredericksburg, Virginia where he teaches courses in Theory, Skill Development, Composition, Orchestration, and History of Jazz. His compositions are regularly performed primarily by college/university groups and public schools across the country as well as performances in Canada, France, Switzerland, and Germany.

Long completed the Concerto for Marimba and Wind Ensemble in 1997 on commission of the Greensboro (NC) Concert Band, Charles Murph, director; Enloe High School (Raleigh, NC), Tom Jenner, director; and Cort McClaren of the University of North Carolina at Greensboro (UNCG). The third movement received premiere in 1997 with Danny Frye, soloist, and the UNCG Wind Ensemble, John R. Locke, conductor, at the North Carolina Day of Percussion hosted by UNCG. The work was premiered in entirety in 1998 with the Greensboro Concert Band and three soloists, Laura (Phillips) Franklin, Nathan Daughtrey, and Cort McClaren, each performing one movement respectively.<sup>14</sup> The concerto may be performed with the original wind ensemble accompaniment, orchestra, or piano.

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<sup>13</sup> Raymond Helble Email Correspondence, 8 May 2008.

<sup>14</sup> “C. Alan Publications,” <<http://www.c-alanpublications.com>> (accessed 28 May 2008).

### David Maslanka: Concerto for Marimba and Band

David Maslanka was born in New Bedford, Massachusetts in 1943. He studied composition at the New England Conservatory and the Oberlin College Conservatory with Joseph Wood. In 1963, he spent a year at the Mozarteum in Salzburg, Austria. Maslanka received a Doctor of Philosophy in music theory and composition from Michigan State University, studying with H. Owen Reed. He has served on faculties at the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York.<sup>15</sup>

Along with many grants and fellowships, Maslanka has received recognition from ASCAP, the MacDowell Colony, The New York State Arts Council, The National Endowment for the Arts and the Martha Baird Rockefeller Fund for Music.<sup>16</sup> Wind band pieces include *A Child's Garden of Dreams* for Symphonic Wind Ensemble; Concerto for Piano, Winds and Percussion; Symphonies No. 2, 3, and 4; and *Mass* for soloists, chorus, boys chorus, wind orchestra and organ. Percussion works include, *Variations on Lost Love* and *My Lady White* for solo marimba; *Arcadia II: Concerto for Marimba and Percussion Ensemble*, *Crown of Thorns*, and *Montana Music: Three Dances for Percussion* for percussion ensemble; and the Concerto for Marimba and Band. In addition, he has written a wide variety of chamber, orchestral, and choral pieces.<sup>17</sup>

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<sup>15</sup> “David Maslanka,” <<http://www.davidmaslanka.com>> (accessed 25 May 2008).

<sup>16</sup> Michael L. Varner, “An Examination for David Maslanka’s Marimba Concerti” (DMA diss., University of North Texas, 1999), 1.

<sup>17</sup> “David Maslanka,” <<http://www.davidmaslanka.com>>.

Concerto for Marimba and Band was composed in the fall of 1990 in Missoula, Montana. It was commissioned in 1989 by James Bankhead for the United States Air Force Band in Washington, D.C. The Air Force Band premiered the composition in November 1990 at the Percussive Arts Society International Convention in Philadelphia, Pennsylvania. Steven Grimo conducted with Randal Eyles as soloist.<sup>18</sup> The instrumentation for Concerto for Marimba and Band is specific to the US Air Force Band. There are no other versions of the concerto known to be available.

Daniel McCarthy: *Chamber Symphony No. 1* for Marimba and Winds

Daniel McCarthy's music is performed throughout the world, particularly his works for percussion, marimba, chamber ensemble, and symphonic band. His music is recorded on Centaur, d'note Classics, Gesparo, Klavier Records. A recipient of numerous awards and grants in composition, he has received four nominations for the Pulitzer Prize and the Grawemeyer Award. McCarthy is currently Chair of the Composition and Theory Section at the University of Akron School of Music. He is founder and director of the American New Arts Festival in Akron, Ohio; founder of the Midwest Composers Forum; and former co-chair of the Indiana State University Contemporary Music Festival. McCarthy formerly taught composition at the Interlochen Center for the Arts. He has been Conductor of the Interlochen Festival Orchestra, the Terre Haute Symphony Youth Orchestra, and has been guest conductor of the Cleveland Chamber Symphony, the

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<sup>18</sup> Varner, 81.

Columbia Symphony Orchestra, and the Interlochen Arts Camp Symphonic Band, Concert Band, and Intermediate Band.

McCarthy wrote his first *Chamber Symphony* in 1993, commissioned by Cort McClaren and the University of North Carolina at Greensboro (UNCG). Soloist Michael Burritt and the UNCG Wind Ensemble, John R. Locke, conductor, gave the premiere in November 1993 at the Music Educators National Conference in Raleigh, North Carolina. McCarthy wrote the work, inspired by the outdoors of northwestern Michigan's Lower Peninsula. The first movement, *Deer Hunting in Michigan*, and third movement, *The Stuff of Adventure*, are portraits of this region. McCarthy developed a strong attachment to this area, being born in Onkoma, Michigan, growing up in Bay City, Michigan, and attending the Interlochen Arts Academy during his high school years. At the Interlochen Arts Academy, he studied trumpet and piano for four years. McCarthy dedicated this composition to his trumpet teacher at Interlochen, John Lindenau. McCarthy chose the title "Chamber Symphony" to indicate that "the wind ensemble is more intimately involved (musically speaking) with the soloist than as accompaniment as in a concerto. In this regard, the single winds and marimba are treated integrally although the marimba is the featured instrument."<sup>19</sup> The reduced wind ensemble includes one each of flute, oboe, B-flat clarinet, bass clarinet, soprano saxophone, bassoon, trumpet, horn, trombone, tuba, and two percussion. No other versions are available of the *Chamber Symphony*.

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<sup>19</sup> "Daniel McCarthy," <<http://www.dmccarthycomposer.com>> (accessed 20 May 2008).

Thea Musgrave: *Journey Through a Japanese Landscape*

Thea Musgrave was born May 27, 1928 in Edinburgh, Scotland. She first studied at the University of Edinburgh and later at the Paris Conservatory, where she spent four years as a pupil of Nadia Boulanger. In 1970 she became Guest Professor at the University of California, Santa Barbara and in 1971 married American violist and opera conductor Peter Mark. In 1974 she received the Koussevitzky Award, resulting in the composition of *Space Play* (Concerto for Nine Instruments), which after its London premiere was performed in New York City by the Lincoln Center Chamber Players.

Musgrave's awards include two Guggenheim Fellowships (1974-75 and 1982-83), and a Commander of the British Empire on the Queen's New Year's Honour List in January 2002. As Distinguished Professor at Queens College, City University of New York from September 1987-2002, Musgrave guided and interacted with many new and gifted young student composers.

The four movements of *Journey through a Japanese Landscape* are based on a series of Haiku representing the four seasons. The solo marimba introduces each season with wind chimes — bamboo for spring, wood for summer, metal for autumn, and glass for winter. Regarding the work, Musgrave reveals:

The three haiku chosen for each of the seasons provide a setting and an "event." Thus the gently undulating spring sea is the background for the free, improvisatory character of the skylark (solo marimba). The summer grasses have buried the glorious dreams of ancient warriors (a march for brass instruments) and after a violent storm a distant memory of this march is heard on the solo marimba. An autumnal fog envelops a colossal Buddha (solo for English horn, with slow moving brass and hovering 6-note chords for marimba). The solo flute represents the lonely watcher who sounds "one gong after another." The cricket (wood

blocks, temple blocks and slap strokes on the marimba, over an intoned A-flat) is asked to "act as grave-keeper." Glass wind chimes introduce the frozen winter landscape. Winds reintroduce the march theme, the "lonely" flute returns, then sleet and snow (various drums all played with nylon brushes) build to a big storm. Out of the silence that follows, echoes of the first movement suggest the return of spring and so rebirth.<sup>20</sup>

*Journey Through a Japanese Landscape* is available only in the original instrumentation for full wind ensemble.

#### Russell Peterson: *The Life of King David*: Concerto for Marimba and Band

Russell Peterson holds degrees from Youngstown State University, Le Conservatoire de Bordeaux, and Bowling Green State University, where he studied with Dr. James Umble, Donald Byo, Jean-Marie Londeix, Dr. Jeffrey Lyman and Dr. John Sampen. A saxophonist, he has won several awards including top prize at the International Geneva Saxophone Concours, (Switzerland) and first place winner of the MTNA National Music Competition.<sup>21</sup>

Peterson has served on the faculty at Youngstown State University, The University of Toledo, Minnesota State University-Moorhead, The Interlochen Summer Arts Camp, The International Music Camp, and is currently instructor of Saxophone, Bassoon, and Jazz studies at Concordia College in Moorhead, Minnesota.

*The Life of King David*: Concerto for Marimba and Band was commissioned by Marc Wooldridge and Northwestern College (IA) Symphonic Band directed by Timothy

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<sup>20</sup> "Thea Musgrave," <http://www.theamusgrave.com/> (accessed 5 May 2008).

<sup>21</sup> "Russell Peterson," <<http://www.cord.edu/faculty/rpeters/russ.html>> (accessed 20 May 2008).



McGarvey. It was composed in the summer of 2004 and is in three movements that depict various stages in King David's life: I. Shepherd Boy, II. Giant Slayer, III. King of Judah.<sup>22</sup> The work exists only with the original instrumentation.

### Alfred Reed: Concertino for Marimba and Winds

Alfred Reed was born in New York City on January 25, 1921. His formal music training began at the age of ten, studying the trumpet. His interests eventually shifted from performing to arranging and composition. In 1938, he started working in the Radio Workshop in New York as a staff composer/arranger and assistant conductor. At the onset of World War II he enlisted and was assigned to the 529th Army Air Corps Band. During his three and a half years of service, he produced nearly 100 compositions and arrangements for band. After his discharge, Reed enrolled at the Juilliard School of Music and studied composition with Vittorio Giannini. In 1953, he enrolled at Baylor University, serving as conductor of the Symphony Orchestra while he earned the Bachelor of Music degree (1955). He received his Master of Music degree a year later. His interest in the development of educational music led him to serve as executive editor of Hansen Publishing from 1955 to 1966. He left that position to become a professor of music at the University of Miami, where he served until his retirement in 1993. After retirement, he continued to compose and made numerous appearances as guest conductor in many nations, most notably in Japan. At the age of 84, on September 17, 2005, Alfred

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<sup>22</sup> "Russell Peterson," <<http://www.cord.edu/faculty/rpeters/russ.html>> (accessed 20 May 2008).

Reed passed away after a short illness. His Concertino for Marimba and Winds, available with piano reduction, was completed in 1991, commissioned by marimbist Reiko Kono.<sup>23</sup>

### John Serry: Concerto for Marimba and Wind Ensemble

John Serry received the Grand Prize in the JAZZIZ magazine Keyboards on Fire pianist/composer competition and a Grammy Nomination for his debut recording, "Exhibition." Serry's second recording, "Jazziz" (Chrysalis, 1980), earned four stars in *Downbeat* magazine, feature review of the month in *Keyboard* magazine and was the inspiration for the naming of JAZZIZ magazine by publisher Michael Fagien. He has composed and arranged for ABC, NBC, CNN, PBS, films, and commercials. He has received numerous commissions for his original concert works, including concertos, solos and chamber music, many of which feature percussion (on which he also doubles).

Serry completed the Concerto for Marimba and Wind Ensemble, commissioned by Leigh Howard Stevens, the University of Wisconsin, and James Madison University, in 1987. The first movement received its premiere in the spring of 1987 with Leigh Howard Stevens, soloist, and the University of Wisconsin-Whitewater Wind Ensemble, Thom Wubbenhorst, conductor. The work was premiered in entirety April 30, 1987 at the Kennedy Center with Leigh Howard Stevens and the James Madison University Wind Ensemble.<sup>24</sup> The concerto is self published and is available only in the original version.

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<sup>23</sup> Percussive Arts Society, "Siwe Guide to Solo and Ensemble Percussion Literature," <<http://www.pas.org>> (accessed 6 May 2008).

<sup>24</sup> Percussive Arts Society, "Siwe Guide to Solo and Ensemble Percussion Literature," <<http://www.pas.org>> (accessed 6 May 2008).

### Kees Schoonenbeek: Concerto for Marimba and Wind Orchestra

Dutch composer Kees Schoonenbeek, born in 1947, studied the piano at the Conservatory in Arnhem and completed his studies in music theory and composition at the Conservatory of Brabant in Tilburg.<sup>25</sup> Schoonenbeek taught at the Conservatory of Brabant from 1975-77. Before returning to Tilburg in 1980, he taught at the University of Amsterdam. As a composer, Schoonenbeek makes use of sound idioms which are accessible to a large audience. His compositions are very diverse and include, besides chamber music, works for choir, orchestra and wind ensembles. He became interested in wind music in 1980, receiving a commission to compose for brass band, resulting in his work *Symfonieta*. The Concerto for Marimba and Wind Orchestra was written in 1994. Other versions of the work include a piano reduction and orchestrations for percussion ensemble and marimba duo with wind ensemble.

### Gordon Stout: *Three Movements* for Marimba and Wind Ensemble

Born in 1952 Gordon Stout is currently professor of percussion at the School of Music, Ithaca College, Ithaca, N.Y., where he has taught percussion since 1980. A composer as well as percussionist, he has studied composition with Joseph Schwantner, Samuel Adler and Warren Benson, and percussion with James Salmon and John Beck. As a composer-recitalist he has premiered a number of his original compositions and works by other contemporary composers. Many of his compositions for marimba are considered standard repertoire for marimbists.

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<sup>25</sup> “Kees Schoonenbeek,” <<http://home.hetnet.nl/~canzona>> (accessed 16 June 2008).

*Three Movements* for Marimba and Wind Ensemble was written in 1974 for a Performer's Certificate at the Eastman School of Music. The premiere was given by the Eastman Wind Ensemble under the direction of Donald Hunsberger. In recalling the work, Stout states:

It was my first venture with writing for wind ensemble, and so I have never published it (and probably won't). I have thought about publishing the second movement, which is for marimba alone...It is in a style harmonically and rhythmically similar to my second book of Etudes.<sup>26</sup>

*Three Movements* is not available in any other version.

#### Frode Thingnæs: Little Concerto for Marimba and Band

Frode Thingnæs is one of Norway's foremost jazz musicians with a versatile background as a trombonist, composer, arranger and conductor. Born in 1940, he studied at the Music Academy in Denmark and now holds a position in the Royal Norwegian Army Band in Oslo.<sup>27</sup> Little Concerto for Marimba and Band was composed in 1989.<sup>28</sup> There is no other arrangement of the work available.

Other compositions with no existing information on composer or compositional circumstances include David Carey's *Suite for Marimba and Winds* (1980), Jason

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<sup>26</sup> Gordon Stout Email Correspondence 8 May 2008.

<sup>27</sup> "Music Centre Norway," <<http://www.mic.no/english>> (accessed 21 April 2008).

<sup>28</sup> Ibid.

Nitsch's Concerto No. 2 for Marimba and Wind Ensemble (2003), and Terumichi Tanaka's *Music for Marimba and Wind Ensemble* (1974).<sup>29</sup>

Twenty-two works exist for solo marimba and winds. Of these works, fourteen exist only in the original version; six have available piano reductions; three are available with orchestra accompaniment; three are playable with percussion ensemble accompaniment; two have been expanded for marimba duo with accompaniment; and one is available with a chamber winds accompaniment. With the additional accompaniments of several works, the concerti may have broader appeal to a soloist and may be more accessible when finding an ensemble or performance venue.

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<sup>29</sup> Percussive Arts Society, "Siwe Guide to Solo and Ensemble Percussion Literature," <<http://www.pas.org>> (accessed 6 May 2008).

## CHAPTER III

## DAVID R. GILLINGHAM'S CONCERTO NO. 2 FOR MARIMBA

David R. Gillingham, born October 20, 1947, earned a Bachelor of Music degree (1969) and a Master of Music degree (1977) in instrumental music education from the University of Wisconsin-Oshkosh and the Doctor of Philosophy (1980) in music theory/composition from Michigan State University.<sup>11</sup> Dr. Gillingham is a professor of music at Central Michigan University where he is the recipient of an Excellence in Teaching Award (1990), a Summer Fellowship (1991), a Research Professorship (1995), and recently, the President's Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. He is a member of ASCAP and the recipient of the ASCAP Standard Award for Composers of Concert Music since 1996.<sup>12</sup>

Dr. Gillingham has gained an international reputation for his band and percussion compositions. He has received numerous awards including the 1981 DeMoulin Award for *Concerto for Bass Trombone and Wind Ensemble* and the 1990 International Barlow Competition (Brigham Young University) for *Heroes, Lost and Fallen*. Nationally recognized ensembles have commissioned and performed his works including the Prague Radio Orchestra, Cincinnati Conservatory of Music Wind Ensemble, The University of

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<sup>11</sup> Neil H. Schnoor, "An Analysis of David Gillingham's *Prophecy of the Earth* (1993)," *Journal of Band Research* 34:2 (1999), 63.

<sup>12</sup> "David Gillingham," <<http://www.gillinghammusic.com>> (accessed 22 April 2008).

Georgia Bands, University of North Texas Wind Ensemble, Michigan State University Wind Ensemble, Florida State Wind Ensemble, University of Illinois Symphonic Band, Indiana University Wind Ensemble and the University of Wisconsin Wind Ensemble. Also, nationally known artists Fred Mills (Canadian Brass), Randall Hawes (Detroit Symphony) and Charles Vernon (Chicago Symphony Orchestra) have performed works by Dr. Gillingham.<sup>13</sup> His music is published by C. Alan Publications, Hal Leonard, Southern Music Company Publications, MMB, Tuba-Euphonium Press, I.T.A., and Dorn Publications. Gillingham's concerti include Concerto for Bass Trombone and Wind Ensemble (1983), Concerto for Woodwind Quintet and Wind Ensemble (1983), Concerto for Alto Saxophone and Wind Ensemble (1990), *Vintage* for Euphonium and Wind Ensemble (1991), *Interplay* for Piano Four-hands and Orchestra (1996), Concertino for Four Percussion and Wind Ensemble (1997), *Quintessance* for Brass Quintet, Solo Percussion, and Wind Ensemble (1997), *Gate to Heaven: Concerto No. 1* for Marimba (1998), *When Speaks the Signal-Trumpet Tone* for Trumpet and Wind Ensemble (1999), Concerto for Piano and Percussion Ensemble (2002), *Double Star* for Clarinet, Piano, and Wind Ensemble (2002), *Supercell* for Alto Saxophone and Percussion Ensemble (2004), Concerto No. 2 for Marimba and Wind Ensemble (2006), Concerto for Viola, Cello, and Orchestra (2007) and Concerto for Horn and Symphonic Band (2007).<sup>14</sup>

Many performers and listeners are drawn to the 'Gillingham Sound.' Gillingham states that this sound relies first on good melodic material. "I have always been attracted

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<sup>13</sup> "David Gillingham," <<http://www.gillinghammusic.com>> (accessed 22 April 2008).

<sup>14</sup> "David Gillingham," <<http://www.gillinghammusic.com>>.

to unique, memorable melodies.”<sup>15</sup> He also believes that the harmony must be striking. In regards to his scoring for band, Gillingham likens the ensemble to an organ, like pulling stops.<sup>16</sup> He begins with the foundation, then adds layers. Gillingham uses percussion for colors and effects. The parts must blend well and he stresses the importance of the pitched instruments, especially keyboard instruments, in all of his writing for percussion. Although there are many different attributes of Gillingham’s percussion works, there is a major emphasis on the use of tonal melody. Many of his percussion solo and ensemble works sound very symphonic and can easily be imagined as scored for an orchestra; this treatment of percussion makes his works truly spectacular and unlike other composers. Gillingham has been a pioneer in utilizing new percussion sounds. Some of these effects include water-dipped crotales, suspended cymbal on the timpani, crotales on roto-toms, mallets playing on the strings of the piano, bowed cymbal, bowed tam-tam, bowed marimba, bowed vibraphone, bowed crotales, the brake drum, melodic lines on timpani, rhythmically driving hi-hat, and thundering sets of bass drums.

Gillingham’s Concerto No. 2 for Marimba and Wind Ensemble was commissioned by a consortium of schools and private individuals organized by Marc Wooldridge of Northwestern College (IA). The consortium members include:

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<sup>15</sup> David Gillingham, “Composer Spotlight: David Gillingham pt. 1,” Pod cast by C-Alan Publications, Interview by Nathan Daughtrey, <<http://www.c-alanpublications.com/podcasts/gillingham-interview1.mp3>> (accessed 20 May 2008).

<sup>16</sup> Ibid



Apple Valley High School, Apple Valley, MN, Eric Strom, Corey Desens  
 Brigham Young University-Idaho, Rexburg, ID, David L. Taylor, Diane Soelberg,  
 Christopher Dupuis  
 California State University, Fresno, Gary P. Gilroy, Matthew Darling  
 Central College, Pella, IA, Stanley E. Dahl, Evan Feldman, Mitchell B. Lutch  
 Concordia College, Moorhead, MN, David P. Eyler, Scott Jones  
 Community College of Southern Nevada, North Las Vegas, NV, Richard McGee  
 Friends University, Wichita, KS, John W. Taylor, Matthew Maholland  
 Gustavus Adolphus College, St. Peter, MN, Robert Adney, Douglas Nimmo  
 Illinois State University, Normal, Illinois, Stephen K. Steele  
 Iowa State University, Ames, Iowa, Barry Larkin, Michael Golemo  
 Kansas State University, Manhattan, KS, Frank Tracz  
 Knightwind Ensemble, Milwaukee, WI, John Steinke  
 Michael C. Muncher, Birmingham, AL  
 Middle Tennessee State University, Murfreesboro, TN, Reed Thomas  
 Mississippi State University, Mississippi State, MS, Elva Kaye Lance  
 Missouri Western State University, St. Joseph, MO, Jeffrey Hinton  
 Morehead State University, Morehead, KY, Richard Miles  
 Northwestern College, Orange City, IA, Marc Wooldridge, Timothy McGarvey  
 Purdue University, West Lafayette, IN, Pamela J. Nave, Diana Day  
 Raymond Dandurand, Somers, CT  
 Southwestern Oklahoma State University, Weatherford, OK, James South,  
 David Bessinger  
 The University of Akron, Akron, OH, Robert D. Jorgensen, Larry Snider  
 The University of Alabama at Birmingham, Birmingham, Alabama,  
 Gene Fambrough, Sue Samuels  
 The University of North Carolina at Pembroke, Pembroke, NC, Tracy Wiggins,  
 Timothy Altman  
 The University of South Dakota, Vermillion, SD, Darin Wadley, Stephen Sudduth

VanderCook College of Music, Chicago, IL, Charles T. Menghini,

Stacey L. Larson

Western Michigan University, Kalamazoo, MI, Robert Spradling<sup>17</sup>

The world premiere performance of the work was given on November 10, 2006 by Marc Wooldridge, marimba soloist and the Northwestern College Symphonic Band under the direction of Timothy McGarvey. Other regional premieres were given by commissioners throughout 2007.<sup>18</sup>

The original version of Gillingham's Concerto is scored for full wind ensemble. Instrumentation includes piccolo, flutes 1/2, oboe 1/2, bassoon 1/2, clarinet 1/2/3, bass clarinet, alto saxophone 1/2, tenor saxophone, baritone saxophone, trumpet 1/2/3, horn 1/2/3/4, trombone 1/2, bass trombone, euphonium, tuba, contrabass, piano, timpani, and percussion 1/2/3/4. Other arrangements of Concerto No. 2 include percussion ensemble, piano reduction, and orchestra, all scored by Nathan Daughtrey.

The work exploits the full range of the technical and expressive ability of the five-octave concert grand marimba. It is cast in a standard three-movement format. The first movement uses sonata-rondo form and begins with a slow introduction and quasi-cadenza by the marimba. An animated first theme follows in G-minor accompanied by woodwinds and tambourine. A contrasting second theme area follows featuring chromatic mediant progressions and descending chromatic lines. The return of the first theme utilizes a slightly different accompaniment. The development section all the

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<sup>17</sup> David Gillingham, "Concerto No. 2 for Marimba and Wind Ensemble," C. Alan Publications: Greensboro, NC (2007).

<sup>18</sup> Ibid.

thematic material in different guises. The recapitulation presents the first theme, verbatim, as it was in the exposition. The second theme, however, changes the mode to major. The return alternates the marimba on the theme with the winds playing the theme in augmentation. The marimba quietly ends the movement with an ascending and descending arpeggiated passage.

The second movement is a chaconne with eight variations. The marimba states a haunting chorale-like melody in Bb minor. The first variation features the brass on the chaconne theme with the marimba on the variation. Variation II uses marimba, oboe, bells, and vibraphone with the chaconne theme again presented in the brass and Variation III uses marimba, descending woodwind lines, and horns/trombone. Cascading muted brass against the augmented chaconne theme in the oboe and clarinet are indicative of Variation IV. Variation V changes the slow pace to fast using marimba, brass, timpani, and bells. A haunting Variation VI utilizes bowed marimba on the chaconne theme accompanied by piano, bells, and vibraphone. Variation VII features the low brass on the chaconne theme against triplets in the upper brass. Rolled arpeggiated chords highlight Variation VIII along with a solo horn on the second half of the variation. A somber coda brings the movement to a close.

The third movement, like the first, is in sonata-rondo design and is cyclic, bringing back and combining the thematic material of the first and second movements. The first theme, in D-minor, is angular and spirited, accompanied by woodwinds and tambourine (reminiscent of Movement I). The second theme brings back the second theme of the first movement followed by the return of the first theme, now accompanied

by horns and tambourine. The development combines and works thematic material from all three movements of the concerto. The recapitulation begins with the bassoons on the first theme, followed by the horns/trumpets and finally, the marimba. The second theme brings back the chaconne of the second movement, this time in major with the marimba accompanying using rhythmic material taken from the first theme of the third movement. There is no formal return of the first theme, rather the marimba plays a cadenza in which the first theme material and the second movement chaconne are developed. A galloping presto (coda) follows, ending the movement in D major.

## CHAPTER IV

### PROCEDURES OF THE EDITION

The chamber winds edition of David Gillingham's Concerto No. 2 for Marimba appearing in Chapter V of this document was based on the original scoring for wind band. The new instrumentation includes flute, oboe, B-flat clarinet, bassoon, two F horns, two B-flat trumpets, trombone, tuba, piano, and three percussion. The instrumentation was chosen due to general accessibility of quality instrumentalists while maintaining the characteristic sound of the original ensemble.

A score was created for the Concerto using Finale 2008 music notation software. After editing the score, parts were extracted for each instrument. Parts were edited and formatted to accommodate page turns. Several alterations from the original score were necessary including: octave transpositions, articulations, rhythms, slurs, and dynamics. Specific examples of all major changes from the original version for wind ensemble appear in the following critical notes section.

#### Critical Notes

##### Global Changes

During the preparation of the performance edition, global alterations were applied to all three movements of the Concerto. Those changes are summarized as follows:

1. The assignment of parts was based on the presence of the original instruments in the new instrumentation. When appropriate, parts were reassigned based on desired sound of ensemble. The note-for-note transfer was not included in the critical notes.
2. Octave transpositions were necessary at several points
3. The piano part is true to the original with some additions in order to fill out harmonies.
4. Piccolo is used only in a few instances.
5. The original five percussion parts, including timpani, were combined and reassigned for three players.
6. Some cautionary accidentals were added for convenience.
7. Enharmonic spellings of notes occurred occasionally for convenience.
8. Some dynamics were changed to achieve desired sound within the confines of the new ensemble.

Following is a list of changes made to each movement of the Concerto. The marimba solo remained true to the original score.

### Movement 1

1. Orchestration thinned due to instrumentation limitations
  - mm. 1-4: wind parts
  - mm. 89-100: wind parts
2. Phrasing altered/added
  - mm. 139-40: clarinet changed for clarity
  - mm. 238-41: phrasing added for consistency with previous phrase
3. Range altered
  - mm. 117-20: oboe, bassoon, horn 1: transposed up octave
4. Dynamic(s) added (not present in original)
  - mm. 36: *mezzo forte* (*mf*); all instruments playing
  - mm. 113: *mezzo piano* (*mp*); Flutes, Clarinets, and Oboe

5. Dynamic(s) changed to accommodate balance within ensemble  
 mm. 1, 3: *pp* changed to *mp* (vibraphone)  
 m. 82: *mf* changed to *f* (flute/clarinet)

## Movement 2

1. Marimba roll altered from original to outline phrasing  
 m. 6: added roll on last eighth note of measure
2. Measure added to facilitate mallet change for soloist  
 m. 11
3. Timpani repeats m. 11 in added measure  
 m. 12
4. Rehearsal numbers reassigned reflecting added measure throughout movement. The rehearsal numbers remain in same structural area.
5. Orchestration thinned due to instrumentation limitations  
 mm. 30-7  
 mm. 38-44  
 mm. 120-124
6. Range altered  
 mm. 74-84: flute, oboe, clarinet, bassoon: transposed up octave
7. Solos reassigned to instruments included in new instrumentation  
 mm. 109-116: euphonium reassigned to horn 1  
 mm. 116-120: alto saxophone reassigned to oboe

## Movement 3

1. Notes omitted due to instrumentation limitations  
 mm. 1-18: clarinet 2 (from original) omitted
2. Phrasing added  
 mm. 25-31: horn 2, trumpet 1 & 2, trombone
3. Dynamic(s) changed to accommodate balance within ensemble  
 m. 78: trumpet 1 & 2 changed from *mf* to *f*  
 m. 81: trumpet 1 & 2 changed from *mf* to *f*

4. Orchestration thinned due to instrumentation limitations  
mm. 95-98  
mm. 200-03
5. Range altered  
mm. 117-24: horn 1 & 2 transposed down octave
6. Crash cymbals omitted due to too few players  
m. 139



## CHAPTER V

THE EDITION:  
CONCERTO NO. 2 FOR MARIMBA AND CHAMBER ENSEMBLE

# CONCERTO No. 2 *for* MARIMBA

& Chamber Ensemble

David R. Gillingham

Chamber Winds Orchestration by Andrew Dancy

**I**  
Slowly and mysteriously ♩ = 60

5

Marimba

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F 1

Horn in F 2

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Trombone

Tuba

Piano

Percussion 1  
timpani  
Set-up: F $\sharp$ , G, D, E $\flat$

Percussion 2  
vibraphone

Percussion 3  
bells

1 2 3 4 5

6

Mrb.

*p* *accel.* *f* *mp*

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

*p*

Perc. 1

*p*

Perc. 2

*to tambourine*

*to brake drum*

Perc. 3

*p*

6 7 8 9 10 11

12 *freely*

Mrb. *mf* *accel.* *ff* *accel.*

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

14

12 13 14 15

16

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

16

17

18

19

*f*

*pp*

*ff*

*damp.*

*to tom-toms*

Detailed description: This page of a musical score covers measures 16 through 19. The instrumentation includes Maracas (Mrb.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets 1 and 2 (Tpt. 1, Tpt. 2), Trombone (Tbn.), Tuba, Piano (Pno.), and three types of Percussion (Perc. 1, Perc. 2, Perc. 3). Measure 16 features a complex rhythmic pattern in the Maracas, with eighth and sixteenth notes and rests. Measures 17 and 18 are mostly silent for the woodwinds and brass, with dynamic markings of *f* and *pp* appearing. Measure 19 features a strong *ff* dynamic for the woodwinds and brass, while the Maracas play a *damp.* (damped) note. Percussion 1 has a *f* dynamic in measure 17, *pp* in measure 18, and *ff* in measure 19. Percussion 2 and 3 are silent. Percussion 3 has a *to tom-toms* instruction in measure 17. The page number 38 is in the top right corner.

**20 Quick with restlessness** ♩ = 132

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

Change: 32"-G, 29"-B♭, 23"-F#

20 21 22 23 24 25

26

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

26 27 28 29 30

31 <sup>(8<sup>va</sup>)</sup> ----- 33

Mrb. *ff* *f*

Fl.

Ob. *f* *mf*

Cl. *f* *mf*

Bsn. *f* *mf*

Hn. 1 *mf* *f* *mf*

Hn. 2 *mf* *f* *mf*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tbn. *mf* *f*

Tuba *mf* *f*

Pno.

Perc. 1

Perc. 2 *f* *mf*

Perc. 3 *f* *mf*

31 32 33 34 35 36



37

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*ff*

*p*

*f*

*mp*

*mf*

37 38 39 40 41 42 43

44 45

Mrb. *mf*

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1 *mf* *solo straight mute*

Tpt. 2

Tbn.

Tuba

Pno. *p* *8va*

Perc. 1

Perc. 2

Perc. 3

44 45 46 47

48

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

48 49 50 51

52

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

52 53 54 55 56

60

57

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*mf*

*mf*

*p*

*p*

*p*

*mf*

*8va*

*to brake drum*

57 58 59 60

Detailed description of the musical score: The score is for measures 57 through 60. Measure 57: Mrb. (Maracas) plays a rhythmic pattern in both hands with a *mf* dynamic. Pno. (Piano) has a whole rest. Measure 58: Fl. (Flute) and Cl. (Clarinet) play a melodic line with a *mf* dynamic. Pno. has a whole rest. Measure 59: Hn. 1 (Horn 1) and Hn. 2 (Horn 2) play a melodic line with a *mf* dynamic. Pno. has a whole rest. Measure 60: Tbn. (Tenor Trombone) and Tuba play a melodic line with a *p* dynamic. Pno. plays a melodic line with a *mf* dynamic. Perc. 2 (Percussion 2) has a note marked 'to brake drum'. Perc. 1 and Perc. 3 have whole rests.

61

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

61 62 63

*pp*

The musical score is written for measures 61, 62, and 63. The key signature has two flats (Bb and Eb). The Mrb. part in measure 61 consists of a series of sixteenth-note runs in both hands. The woodwind and brass parts (Fl., Ob., Cl., Bsn., Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn., Tuba) are mostly silent, with some sustained notes in the Tbn. and Tuba parts in measures 62 and 63. The Pno. part is silent. The Perc. 1 and Perc. 2 parts are silent. The Perc. 3 part has a sustained note in measure 63. The dynamic marking 'pp' is present at the start of measure 63.

64

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

65

66

67

68

69

70

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

70 71 72 73 74 75

*p*

*8va*



76 <sup>(8<sup>va</sup>)</sup>-----

78

Mrb. *ff* *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Tbn. *f* *mf*

Tuba *f* *mf*

Pno.

Perc. 1

Perc. 2 *f* *mf*

Perc. 3 *f* *mf*

76 77 78 79 80 81

82

Mrb.

87

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

82 83 84 85 86 87

*ff*

*f*

*mf*

*to vibraphone*

*to bells*

88  $\text{♩} = \text{♩}$

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

88 89 90 91

92

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

92 93 94

95

97

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

95 96 97

98

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

98 99 100 101

*susp. cymbal*

*f*

*f*

*p*

*tea*

*tea*

*tea*

[illegible]

106

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

106 107 108



109

111

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

109 110 111 112

113

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

Change: 32"-F#

113 114 115 116 117 118

119

121

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*mf*

*p*

*f*

119 120 121 122 123

124

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

124

*p*

125

126

127

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

127 128 129

130

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

130 131 132

133

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

Change: 32"-G to susp. cymbal

*f*

133 134 135 136 137

138 141

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*mf*

*p*

*mp*

*mp*

*mp*

*mp*

*vibraphone*

*p*

138 139 140 141



142 *f*

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

142 143 144 145 146

*solo*  
*mf*

147

151

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

vibraphone

bells

mf

f

147

148

149

150

151

152

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

152 153 154 155 156

157

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

157

158

159

160

161 163

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

161 162 163 164 165 166

167

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

167 168 169 170 171 172

173 *8va* *ff* *f* 176

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

173 *f* 174 175 *mf* 176 177 178

Detailed description of the musical score: The score is for measures 173 through 178. Measure 173 has a marked '8va' (octave up) and a fortissimo 'ff' dynamic for the Mrb. part. The woodwinds (Fl., Ob., Cl., Bsn.) and brass (Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn., Tuba) parts enter in measure 174 with a mezzo-forte 'mf' dynamic, which then increases to fortissimo 'f' in measure 175. The percussion parts (Perc. 2 and Perc. 3) also enter in measure 174 with a fortissimo 'f' dynamic. The piano (Pno.) part remains silent throughout. The score concludes in measure 178.

179

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

179 180 181 182 183 184



185 188

Mrb. *mf*

Fl. *to piccolo*

Ob.

Cl.

Bsn.

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. *p*

Tuba *p*

Pno. *mp*

Perc. 1 *bells*

Perc. 2 *to vibraphone*

Perc. 3 *to crash cymbals*

185

186

187

188

189

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

189

190

191

192

193

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*mf*

(*8va*)

193 194 195 196

197 200

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*solo*

*mf*

*p*

*p*

*p*

*p*

*mf*

*vibraphone*

*mf*

*Xeo*

197

198

199

200

201

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

201 202 203 204

205

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*p*

205

206

207

208

209

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*ff*

*f*

*f*

*f*

*f*

*f*

*to timpani*

*to tambourine*

*for*

209 210 211

212

Mrb. *f*

Fl.

Ob.

Cl.

Bsn. *mf*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn.

Tuba *mf*

Pno.

Perc. 1

Perc. 2

Perc. 3 *crash cymbals* *(choke)* *f*

212 *f* 213 *f*



214

Mrb.

Fl. *piccolo*

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*f*

*ff*

*(choke)*

215

*f*

216

*f*



223

**Mrb.** *ff* *f*

**Fl.** *f* *mf*

**Ob.** *f*

**Cl.** *f*

**Bsn.** *f* *mf*

**Hn. 1** *f*

**Hn. 2** *f* *ff*

**Tpt. 1** *mf* *f* *ff*

**Tpt. 2** *mf* *f* *ff*

**Tbn.** *mf* *f*

**Tuba** *mf* *f*

**Pno.**

**Perc. 1**

**Perc. 2**

**Perc. 3** *tom-toms (with sticks)* *crash cymbals* *(choke)* *f*

221                      222                      223

[illegible]

227

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*ff*

*f*

*to flute*

*mp*

*f*

*f*

*mp*

*f*

*f*

*mp*

*f*

*mp*

*f*

*to bells*

*mf*

*f*

*tambourine*

227 228 229 230 231

232 234

Mrb. *mf*

Fl.

Ob.

Cl. *p*

Bsn.

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *p* *cup mute*

Tpt. 2 *p* *cup mute*

Tbn. *mp*

Tuba *p*

Pno.

Perc. 1 *p*

Perc. 2 *mp* *to vibraphone*

Perc. 3

232 233 234 235 236 237

238 242

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

238 239 240 241 242

The musical score is written for a large ensemble. Measures 238 through 241 show sustained notes and rhythmic patterns across the woodwinds, brass, and percussion. In measure 242, the Mrb. part begins a melodic flourish marked *mf*. The woodwinds and brass continue their sustained parts, while the percussion maintains a steady rhythm.

243

8<sup>va</sup>

Mrb. *f* *p*

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. *p*

Tuba

Pno.

Perc. 1

Perc. 2 *p* *vibraphone*

Perc. 3 *p* *bells*

243 244 245



## II

## Chaconne ♩ = 56

Mrb. *soft mallets*  
*p* *mf* *mf*

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

*timpani*  
 Set-up: F, Bs, Ds, Es

Perc. 1 *p* *mf*

Perc. 2

Perc. 3

1 2 3 4 5 6 7 8

9 12

*medium soft mallets*

Mrb. *mf*

Fl.

Ob.

Cl.

Bsn.

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1

Tpt. 2

Tbn. *p*

Tuba *p*

Pno.

Perc. 1 *p*

Perc. 2 *p* *bells*

Perc. 3 *p* *vibraphone*

9 10 11 12 13

Detailed description of the musical score: The score is for measures 9 through 13. Measure 12 is boxed. The Mrb. part starts in measure 9 with a chordal texture, then in measure 12 plays a melodic line with a *mf* dynamic. The woodwinds (Fl., Ob., Cl., Bsn.) are mostly silent, with some notes in measure 12. The brass section (Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn., Tuba) enters in measure 12 with a *p* dynamic, playing a melodic line. The piano (Pno.) is silent. Percussion includes Perc. 1 (piano), Perc. 2 (bells), and Perc. 3 (vibraphone) starting in measure 12. The bottom of the page shows measure numbers 9, 10, 11, 12, and 13.

14

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

14

15

16

17

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

17

18

The musical score is written for measures 17 and 18. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The instruments and their parts are as follows:

- Mrb. (Maracas):** Plays a rhythmic pattern of eighth notes with a melodic line in the treble clef.
- Fl. (Flute):** Rests in both measures.
- Ob. (Oboe):** Rests in both measures.
- Cl. (Clarinet):** Rests in both measures.
- Bsn. (Bassoon):** Rests in both measures.
- Hn. 1 (Horn 1):** Plays a melodic line in the treble clef.
- Hn. 2 (Horn 2):** Plays a melodic line in the treble clef.
- Tpt. 1 (Trumpet 1):** Rests in both measures.
- Tpt. 2 (Trumpet 2):** Rests in both measures.
- Tbn. (Trombone):** Plays a melodic line in the bass clef.
- Tuba:** Plays a melodic line in the bass clef.
- Pno. (Piano):** Rests in both measures.
- Perc. 1 (Percussion 1):** Rests in both measures.
- Perc. 2 (Percussion 2):** Plays a rhythmic pattern of eighth notes.
- Perc. 3 (Percussion 3):** Plays a rhythmic pattern of eighth notes.

Measures 17 and 18 are indicated at the bottom of the score.

[illegible]

21

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

22

23

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

23

24

25

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3



[illegible]

31

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*sim.*

*f*

31 32 33

34

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

34 35 36

Detailed description: This page contains a musical score for measures 34, 35, and 36. The score is written for a large ensemble. The Mrb. (Marpiano) part is in the top system, featuring a complex melodic line with many beamed sixteenth and thirty-second notes. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets 1 and 2 (Tpt. 1, Tpt. 2), Trombone (Tbn.), and Tuba. The keyboard section includes Piano (Pno.). The percussion section includes three parts: Perc. 1, Perc. 2, and Perc. 3. Measures 34 and 35 are marked with a 'Reo' symbol. Measure 36 is marked with a 'Reo' symbol. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, and slurs.

37

38

Mrb. *mp* *mp* *sim.*

Fl. *to piccolo*

Ob.

Cl.

Bsn. *pp* *p*

Hn. 1 *p muted*

Hn. 2 *p muted*

Tpt. 1 *p straight mute*

Tpt. 2 *p straight mute*

Tbn. *pp* *p*

Tuba *pp* *p*

Pno.

Perc. 1

Perc. 2

Perc. 3

37

38

39

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

40

41

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

43

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*mf*

*mf*

*p*

*p*

*mute out*

*mute out*

*mute out*

*mute out*

*piccolo*

*p*

*p*

*p*

44

Detailed description of the musical score: The score is for measures 43 and 44. Measure 43 features the Mrb. (Maracas) with a complex rhythmic pattern of eighth and sixteenth notes, including triplets. The Fl. (Flute) has a long note. The Ob. (Oboe) has a long note. The Cl. (Clarinet) has a long note. The Bsn. (Bassoon) has a long note. The Hn. 1 (Horn 1) and Hn. 2 (Horn 2) have a long note. The Tpt. 1 (Trumpet 1) and Tpt. 2 (Trumpet 2) have a long note. The Tbn. (Trombone) has a long note. The Tuba has a long note. The Pno. (Piano) has a long note. The Perc. 1 (Percussion 1) has a long note. The Perc. 2 (Percussion 2) has a long note. The Perc. 3 (Percussion 3) has a long note. Measure 44 features the Mrb. with a complex rhythmic pattern of eighth and sixteenth notes, including triplets. The Fl. has a long note. The Ob. has a long note. The Cl. has a long note. The Bsn. has a long note. The Hn. 1 and Hn. 2 have a long note. The Tpt. 1 and Tpt. 2 have a long note. The Tbn. has a long note. The Tuba has a long note. The Pno. has a long note. The Perc. 1 has a specific pattern of eighth and sixteenth notes. The Perc. 2 and Perc. 3 have a long note. Dynamics include *mf* (mezzo-forte) and *p* (piano). The piccolo enters in measure 44.

46 With fury  $\bullet = 144$

45

medium hard mallets

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Change: 32°-G°

Perc. 1

Perc. 2

Perc. 3

45

46

47

48

49



50

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

Change: 26"-D $\sharp$

50 51 52 53 54 55

58

56

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

Change: 26"-D<sub>3</sub>

56 57 58 59 60 61

62

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

Change: 29°-A8

62 63 64 65 66 67

68 70

Mrb.

Fl. *to flute*

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1 *pp*

Perc. 2

Perc. 3

Change: 32"-E, 29"-B<sub>♭</sub>  
*to brake drum*

68 69 70 71 72 73

Detailed description of the musical score: The score is for measures 68 through 73. Measure 68 features a Mrb. part with a triplet of eighth notes in the right hand and a quarter note in the left hand. Measures 69 and 70 are mostly rests for the woodwinds and brass. Measure 70 is marked with a box and contains a *sf* dynamic for the Mrb. and a *pp* dynamic for Perc. 1. Measures 71 and 72 show a full orchestral entry with *ff* dynamics for the brass and woodwinds. Measure 73 continues the orchestral texture. A percussion change is noted at measure 70: 'Change: 32"-E, 29"-B<sub>♭</sub> to brake drum'.

74

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

74 75 76 77 78 79 80 81

82 Slow & Calm ♩ = 72

Mrb.

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno. *mf* *8<sup>vo</sup>*

Perc. 1

Perc. 2

Perc. 3

[illegible]

86 *arco (using two string bass bows)*

Mrb. *mf*

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3 *vibraphone*

86

87



88



Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

88

89

90

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

90

91

The musical score is for measures 90 and 91. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score includes parts for Mrb., Fl., Ob., Cl., Bsn., Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn., Tuba, Pno., Perc. 1, Perc. 2, and Perc. 3. Measure 90 shows a piano introduction with a melody in the right hand and a bass line in the left hand. Measure 91 continues the piano introduction with a melody in the right hand and a bass line in the left hand. The percussion parts are also shown for both measures.

92 93

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

92 93

94

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

94

95

The musical score is for measures 94 and 95. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The instruments are: Mrb. (Maracas), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. 1 (Horn 1), Hn. 2 (Horn 2), Tpt. 1 (Trumpet 1), Tpt. 2 (Trumpet 2), Tbn. (Trombone), Tuba, Pno. (Piano), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), and Perc. 3 (Percussion 3). In measure 94, the Pno. plays a rhythmic pattern of eighth notes with a triplet of eighth notes. Perc. 2 plays a rhythmic pattern of eighth notes with a triplet of eighth notes. Perc. 3 plays a chord. In measure 95, the Pno. and Perc. 2 continue the rhythmic pattern. Perc. 3 plays a chord. The Tuba has a note marked (8va) in measure 94.

96

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

96

97

98

99

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

no pedal

98

99

100

101

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

101 102 103

104

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*to timpani*

*f*

*mf*

*f*



**107** Tempo primo ♩ = 56

*slow arpeggio from bottom to top*

Mrb. *medium soft mallets* *mf*

Fl. *ff* *pp*

Ob. *ff*

Cl. *ff* *pp*

Bsn. *ff* *pp*

Hn. 1 *ff* *mp* *solo* *3*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. *ff*

Tuba *ff* *pp*

Pno.

Perc. 1 *ff* *pp*

Perc. 2

Perc. 3

107

108

109

110

111

112

113

114

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*solo*

*mf*

*end solo*

*p*

*p*

*p*

*p*

114 115 116 117 118

119 120 *very soft mallets - dead strokes*

Mrb. *p*

Fl.

Ob.

Cl. *p*

Bsn. *p*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. *p*

Tuba

Pno.

Perc. 1 *p*

Perc. 2

Perc. 3

119

120

121

122

123

124

125

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*pp*

*niente*

125 126 127 128

# III

Very fast & lively ♩ = 144

Mrb. *hard mallets* *f*

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno. *8va* *p*

(Timpani Set-up: F, A, D, F)

Perc. 1 *tambourine (lightly with fingertips)* *p*

Perc. 2 *bells* *p*

Perc. 3 *xylophone*

1 2 3 4 5

6

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

6 7 8 9 10

11

13

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

11 12 13 14

Musical score for measures 15 through 18. The score is written for a large ensemble, including a Marimba (Mrb.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn. 1, Hn. 2), Trumpets (Tpt. 1, Tpt. 2), Trombone (Tbn.), Tuba, Piano (Pno.), and Percussion (Perc. 1, Perc. 2, Perc. 3). The key signature is one flat (B-flat), and the time signature changes from 4/4 to 3/4 in measure 17. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*. The Marimba part features a complex melodic line with many slurs and accents. The Flute, Oboe, and Clarinet parts have similar melodic lines. The Bassoon part has a more rhythmic, dotted pattern. The Horns, Trumpets, Trombone, and Tuba parts are mostly silent. The Piano part has a complex harmonic accompaniment. The Percussion parts include a variety of rhythmic patterns, with Perc. 3 having a more complex, syncopated pattern.

Measures 15, 16, 17, and 18 are indicated at the bottom of the score. The dynamic marking *mf* is present in measures 17 and 18.



19

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

19 20 21 22

[illegible]

27

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

to brake drum

27 28 29 30

31 32

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

31 32 33 34 35 36

37

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*p*

*mp*

*8va*

37 38 39 40 41

42

43

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

(8<sup>va</sup>)

42 43 44 45 46

47

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

47 48 49 50

51

53

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*Reo.* Change: 32"-D, 29"-F, 26"-B, 23"-C#  
to tom-toms

*to brake drum*

51 52 53 54



55

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*susp. cymbal*

*pp*

*mf*

*p*

55

56

57

58

59

60

61

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*f*

*p*

*mf*

*pp*

*to vibraphone*

60 61 62 63 64

65

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

65 66 67 68 69

70

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

vibrato  
keep ped. depressed for "blurred" effect

pp

mf

pp

70 71 72 73 74

75

Mrb. *mf*

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

75 76 77 78 79

80

Mrb. *mf*

Fl.

Ob.

Cl.

Bsn. *p* *mf*

Hn. 1

Hn. 2

Tpt. 1 *straight mute* *f*

Tpt. 2 *straight mute* *f*

Tbn. *p* *mf*

Tuba *p* *mf*

Pno.

Perc. 1

Perc. 2

Perc. 3

80 81 82 83

84 85

Mrb.

Fl. *to piccolo*

Ob.

Cl.

Bsn. *f*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *pp* *mute out* *ff* *open* *ff*

Tpt. 2 *pp* *mute out* *ff* *open* *ff*

Tbn. *ff* *ff*

Tuba *f*

Pno.

Perc. 1 *mf* *ff* *mf* *ff* *to tom-toms* *to timpani*

Perc. 2 *brake drum* *ff* *ff* *to susp. cymbal / bells*

Perc. 3 *to tom-toms* *ff* *ff*

84 85 86 87 88

89

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

89 90 91 92 93



[illegible]

99

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

Change: 32"-F, 29"-A, 26"-C, 23"-G#

bells

mf

Musical score for measures 102, 103, and 104. The score is written for a large ensemble, including a Maracas (Mrb.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets 1 and 2 (Tpt. 1, Tpt. 2), Trombone (Tbn.), Tuba, Piano (Pno.), and Percussion 1, 2, and 3 (Perc. 1, Perc. 2, Perc. 3). The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into three measures: 102, 103, and 104. The Maracas part is marked with accents (>) and plays a rhythmic pattern of eighth notes. The Bassoon, Horns 1 and 2, Trombone, and Tuba parts feature long, sustained notes with ties across measures 103 and 104. The Percussion 2 part plays a rhythmic pattern of eighth notes. The other instruments (Fl., Ob., Cl., Tpt. 1, Tpt. 2, Pno., Perc. 1, Perc. 3) are marked with rests.

102

103

104

105

107

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

105

106

107

108

109

110

Mrb.

Fl. *to flute*

Ob. *solo* *mp*

Cl.

Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

Tuba *f*

Pno. *8va*

Perc. 1

Perc. 2

Perc. 3

110 111 112 113 114

117

115

medium hard mallets

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

115 116 117 118 119

120

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

120 121 122 123 124 *ff*

*mf* *p*

*mf* *p*

*mp* *pp*

*mp* *pp*

*pp* *to crash cymbals*

*tom-toms (with sticks)*

125

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

125 126 127 128 129 130



131

132

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

to timpani  
Change: 32"-E, 29"-Bb, 26"-E, 23"-F

to tam-tam

131 132 133 134 135

136

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

136 137 138 139 140

141

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

Change: 32"-C4, 29"-A, 26"-D  
to tambourine

to susp. cymbal

141 142 143 144 145

146

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

146 147 148 149 150

151

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*p*

*to flute*

*p*

151 152 153 154 155

156 159

Mrb.

Fl.

Ob.

Cl.

Bsn.

*p*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

*pp*

*mp*

*fz*

Pno.

Perc. 1

Perc. 2

Perc. 3

156 157 158 159 160 161

162

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*p*

*f*

*pp*

*8va*

*tambourine (lightly with fingertips)*

*p*

162

163

164

165

166

167

168

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

168 169 170 171 172



173

175

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

173 174 175 176

177

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

178

179

180

Detailed description: This page contains a musical score for measures 177 through 180. The score is written for a large ensemble. The Mrb. (Maracas) part is in the top staff, featuring a complex rhythmic pattern with many beamed sixteenth and thirty-second notes, and some grace notes. The Fl. (Flute) part has a melodic line with some grace notes. The Ob. (Oboe) part is mostly rests. The Cl. (Clarinet) part has a melodic line. The Bsn. (Bassoon) part is mostly rests. The Hn. 1 and Hn. 2 (Horn 1 and 2) parts are mostly rests. The Tpt. 1 and Tpt. 2 (Trumpet 1 and 2) parts are mostly rests. The Tbn. (Trombone) part is mostly rests. The Tuba part has a simple rhythmic pattern. The Pno. (Piano) part has a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The Perc. 1 (Percussion 1) part has a simple rhythmic pattern. The Perc. 2 and Perc. 3 (Percussion 2 and 3) parts are mostly rests. The score is written in 2/4 time, with a key signature of one flat (Bb). The measures are numbered 177, 178, 179, and 180 at the bottom of the page.

181

Mrb.

Fl.

Ob.

Cl.

Bsn.

*p*

Hn. 1

*p*

Hn. 2

*p*

Tpt. 1

Tpt. 2

Tbn.

*p*

Tuba

*p*

Pno.

*to timpani*

Perc. 1

Perc. 2

*susp. cymbal*

*pp*

Perc. 3

181 182 183 184

185

189

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*mf*

*p*

185 186 187 188 189

Detailed description: This page contains a musical score for measures 185 through 189. The score is arranged in a multi-staff format. The instruments listed on the left are Mrb. (Maracas), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. 1 and Hn. 2 (Horns), Tpt. 1 and Tpt. 2 (Trumpets), Tbn. (Trombone), Tuba, Pno. (Piano), Perc. 1, Perc. 2, and Perc. 3. The key signature has one flat (B-flat). Measure 185 features a complex rhythmic pattern in the Mrb. part, with many notes marked with accents (>). Measures 186 through 188 show sustained notes in the Bsn., Hn., Tbn., and Tuba parts, with some slurs. Measure 189 features a change in the Mrb. pattern and a dynamic marking of *p* (piano) for the Hn., Tpt., and Tbn. parts. Percussion parts include a *mf* (mezzo-forte) marking for Perc. 2 in measure 185. The page number 165 is in the top right corner.

190

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

*pp*

*mf*

*to brake drum*

190 191 192 193

196

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

194 195 196 197 198

*flute*

*timpani*

*brake drum*

*bass drum*

*f* *ff* *f* *ff* *f*

199

Mrb.

Fl. *to piccolo* *piccolo* *to flute*

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1 *to crash cymbals*

Perc. 2

Perc. 3

199 200 201 202 203 204 205

The musical score is written for a large orchestra and percussion ensemble. The key signature is one flat (B-flat). The score is divided into measures 199 through 205. The instruments and their parts are as follows:

- Mrb. (Maracas):** Remains silent throughout the passage.
- Fl. (Flute):** Plays a melodic line starting in measure 199, marked *to piccolo*. It switches to *piccolo* in measure 202 and back to *to flute* in measure 204.
- Ob. (Oboe):** Plays a melodic line starting in measure 199, marked *ff*. It switches to *f* in measure 202 and back to *ff* in measure 204.
- Cl. (Clarinet):** Plays a melodic line starting in measure 199, marked *ff*. It switches to *f* in measure 202 and back to *ff* in measure 204.
- Bsn. (Bassoon):** Plays a melodic line starting in measure 199, marked *ff*. It switches to *f* in measure 202 and back to *ff* in measure 204.
- Hn. 1 (Horn 1):** Plays a melodic line starting in measure 199, marked *ff*. It switches to *f* in measure 202 and back to *ff* in measure 204.
- Hn. 2 (Horn 2):** Plays a melodic line starting in measure 199, marked *ff*. It switches to *f* in measure 202 and back to *ff* in measure 204.
- Tpt. 1 (Trumpet 1):** Plays a melodic line starting in measure 199, marked *ff*. It switches to *f* in measure 202 and back to *ff* in measure 204.
- Tpt. 2 (Trumpet 2):** Plays a melodic line starting in measure 199, marked *ff*. It switches to *f* in measure 202 and back to *ff* in measure 204.
- Tbn. (Trombone):** Plays a melodic line starting in measure 199, marked *ff*. It switches to *f* in measure 202 and back to *ff* in measure 204.
- Tuba:** Plays a melodic line starting in measure 199, marked *ff*. It switches to *f* in measure 202 and back to *ff* in measure 204.
- Pno. (Piano):** Remains silent throughout the passage.
- Perc. 1 (Percussion 1):** Plays a melodic line starting in measure 199, marked *ff*. It switches to *f* in measure 202 and back to *ff* in measure 204. It includes a *to crash cymbals* instruction in measure 204.
- Perc. 2 (Percussion 2):** Plays a melodic line starting in measure 199, marked *ff*. It switches to *ff* in measure 204.
- Perc. 3 (Percussion 3):** Plays a melodic line starting in measure 199, marked *ff*. It switches to *ff* in measure 204.

**206 Cadenza** ♩ = 60

Mrb. *medium hard mallets* *accel.*

206 207 208 209

**213** ♩ = 60

Mrb. 1 *accel.*

210 211 212 213 214

215 216 217 218 219

**223 Expressively** ♩ = 60

Mrb. 1 *p*

220 221 222 223 224 225 226

**230**

Mrb. 1

227 228 229 230 231 232

**233** *rit.* *niente*

Mrb. 1

233 234 235 236



237 Presto ♩ = 168

Mrb. *hard mallets* *mf* *ff*

Fl. *flute* *ff*

Ob. *ff*

Cl. *mp* *f* *ff*

Bsn. *p* *mf* *f* *ff*

Hn. 1 *mf* *ff*

Hn. 2 *mf* *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. *p* *mp* *f* *ff*

Tuba *f* *ff*

Pno.

Perc. 1 *p* *f* Change: 29" B♭

Perc. 2

Perc. 3

237 238 239 240 241

242

Mrb. *mf* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. *p* *f*

Tuba *p* *f*

Pno.

Perc. 1 *p* *f* *ff*

Perc. 2 *crash cymbals* *(choke)*

Perc. 3 *bass drum* *ff* *damp.* *to susp. cymbal* *susp. cymbal* *p*

242 243 244 245 246



[illegible]

255

Mrb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

255

256

257

258

## CHAPTER VI

### CONCLUSION

The first concerto for marimba was written in 1940. Since that time, many composers have penned works for marimba. Currently, twenty-two works exist for marimba and winds. These concerti include various accompaniment options including full wind band, orchestra, percussion ensemble, piano reduction, and chamber ensemble. With the recent addition of David R. Gillingham's Concerto No. 2 for Marimba and Wind Ensemble to the repertoire, other accompaniments of the work have appeared including piano reduction and percussion ensemble. The intent of the current edition for marimba and chamber ensemble is to provide the marimbist with another performance venue with a smaller scale ensemble.

#### Suggestions for Further Research

With possible difficulty in securing a performing ensemble for the original accompaniment of a concerto, professional and amateur marimbists may find more success performing transcriptions of concerti for smaller chamber ensembles. The transcription of Concerto No. 2 for Marimba and Chamber Ensemble was successfully performed on April 7, 2008 at the University of North Carolina at Greensboro. The instrumentation chosen maintained the integrity of the piece, although on a much smaller scale than the original. Michael Lasley recently completed a similar study with Eric

Ewazen's Concerto for Marimba. These studies could be replicated with other concerti such as those discussed in Chapter II. The instrumentation used may prove successful with other transcriptions. Other research will provide what instrumentation or performance venues may benefit from these arrangement projects.

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## APPENDIX A. PERMISSION TO ARRANGE



PO Box 29323  
Greensboro, NC  
27429-9323  
336.272.3920  
fax 336.272.3988

April 1, 2008

Andrew Dancy  
112 Hillside Drive  
Thomasville, NC 27360

Dear Mr. Dancy:

Thank you for requesting permission to arrange our copyrighted composition Concerto No. 2 for Marimba and Wind Ensemble by David R. Gillingham. You are hereby granted permission to arrange the piece for double wind quintet and percussion while maintaining marimba as the solo instrument. You are advised that C. Alan Publications will own the copyright to the transcription and that no unauthorized copies are allowed. Permission is granted on a royalty-free basis.

We look forward to reviewing the pieces upon completion.

Thank you,



Cort McClaren